

ARTHUR B. DAVIES



AMERICAN ARTISTS SERIES

WHITNEY MUSEUM OF AMERICAN ART

ND237
D3C6
cop.1



l. c. 112872

c. 3

920

1128 681

ARTHUR B. DAVIES

BY

ROYAL CORTISZOZ



AMERICAN ARTISTS SERIES

WHITNEY MUSEUM OF AMERICAN ART

TEN WEST EIGHTH STREET • NEW YORK

*TITLES OF BOOKS IN THIS SERIES
ALREADY PUBLISHED*

GEORGE BELLOWS

BERNARD KARFIOL

ALEXANDER BROOK

GEORGE LUKS

MARY CASSATT

HENRY LEE MCFEE

GLENN O. COLEMAN

KENNETH HAYES MILLER

ARTHUR B. DAVIES

MAURICE PRENDERGAST

CHARLES DEMUTH

H. E. SCHNAKENBERG

GUY PÈNE DU BOIS

JOHN SLOAN

WILLIAM GLACKENS

EUGENE SPEICHER

ROBERT HENRI

ALLEN TUCKER

EDWARD HOPPER

JOHN H. TWACHTMAN

IN PREPARATION

THOMAS H. BENTON

GASTON LACHAISE

CHARLES BURCHFIELD

JOHN MARIN

PRESTON DICKINSON

BOARDMAN ROBINSON

ERNEST FIENE

CHARLES SHEELER

WALT KUHN


WILLIAM ZORACH

And others

Copyright, 1931, Whitney Museum of American Art

CONTENTS

	PAGE
FOREWORD	5
PORTRAIT OF THE ARTIST	6
ARTHUR B. DAVIES. By Royal Cortissoz	7
BIOGRAPHICAL NOTE	13
BIBLIOGRAPHY	16
THE KNOWN PAINTINGS OF ARTHUR B. DAVIES	20
ILLUSTRATIONS	37



Digitized by the Internet Archive
in 2012 with funding from
Metropolitan New York Library Council - METRO

<http://archive.org/details/arthurbdavies00cort>

FOREWORD

THIS book is one of a series devoted to the work of various American artists and is published by the Whitney Museum of American Art, founded by Gertrude V. Whitney. The purpose of these books, like that of the Museum which sponsors them, is to promote a wider knowledge and appreciation of the best in American art.

*For assistance in the preparation of this volume we wish most gratefully to thank Dr. Virginia M. Davies for compiling the invaluable catalogue of *The Known Paintings of Arthur B. Davies* and for her criticism and authentication of the Biographical Note included in this volume. To the Ferargil Galleries, the Macbeth Galleries and *The Arts* magazine we wish to acknowledge our indebtedness for their help and cooperation in securing photographs of paintings illustrated; and we wish finally to express our gratitude to the museums and private collectors whose paintings, reproduced in this book, add so notably to the value of the illustrations.*

JULIANA R. FORCE, *Director*
Whitney Museum of American Art

into the foreground. In the study of Davies it is impossible to ignore certain ponderable elements, such as the discipline which made him, among other things, an extraordinarily sound craftsman. He began to draw, I gather, with a certain instinctive facility but he had lessons from Dwight Williams when he was still in his 'teens. This was in Utica, where he was born in 1862. Later on he had some instruction in Chicago and there was a period during which he studied at the Art Students' League in New York. Mr. Williams, in his recollections, speaks of the inborn ability that the young Davies disclosed. "In explaining problems in drawing his intuition often ran ahead of his teacher and it was rarely necessary to explain anything twice, for his active mind anticipated my suggestions." The play of his intuitive powers began early. But I cannot too strongly emphasize the fact that what he did was based as much upon knowledge as upon intuition. It has often struck me in looking at his drawings that in exactitude and a full grasp upon form Davies could match the most thoroughly trained academician. He defines a contour as though he were intimately acquainted with the structure of flesh and bone beneath it. If he is to be classified at all I suppose it is as a romanticist rather than as a classicist. Nevertheless there are classic elements in his treatment of the nude. There he seems of the line of Ingres rather than the line of Delacroix.

It is the romantic note pure and simple that I recall as I go back in memory to the exhibition which first made me acquainted with his work. Through the collaborative good-will of the late William Macbeth and the late Benjamin Altman he had been traveling in Italy and his work seemed tintured by the glamour of the Renaissance. I surmised that he had been moved by such types as Giorgione and Piero di Cosimo. It was not a matter of subject but rather one of mood, a mood of romantic tenderness. Then and thereafter he had a curious faculty for the interpretation of what I can only call the divine fragrance of childhood. If there is one thing more than another that the Italian masters promoted in him

it was his feeling for the primal innocence in the young beings he painted again and again against sylvan backgrounds. They might be at play or dancing or merely existing. I remember one tall narrow painting of his, *Call of Spring*, in which a child barely emerging from babyhood stands beside a gleaming birch tree. It has, in the ordinary meaning of the phrase, no illustrative meaning whatever, no definitive symbolism, but I never saw a picture more exquisitely redolent of spring and the child is indispensable to its potency. I could go on indefinitely citing the lovely tributes that Davies paid to childhood and motherhood but, important as the dual motive is in his art, it gave place in the long run to even more esoteric thought.

Davies soon gave himself with something like passion to the interpretation of pagan myth and to the composition of designs which, while sympathetic to the antique world, yet savor more of a world of his own. He would paint *Hylas and the Nymphs*, or *Viper-Stricken Eurydice*, or *Unicorns*. These and other paintings are obviously enough the fruits of contact with classic lore but they are markedly independent of the usual trappings imposed upon the artist by ancient legends. It is as though he caught a note from the remote past and improvised upon it in his own way. On the surface of the sea into which Hylas descends one discerns, in full sail, a modern yacht. Behind the figures in *Viper-Stricken Eurydice* there are cattle grazing and in the distance are the simple structures of an American village. He risks incongruity, but through the resourcefulness of genius he escapes it and in the upshot his composition is "all of a piece." His masterpiece, the *Unicorns*, is a page from old fable but here again he is the original poet, giving us an evocation fairly incomparable, it seems to me, in modern art. Surely not Burne-Jones, not Gustave Moreau, not Boecklin, could have created so persuasive a study of the subject. Davies places three unicorns in a marvelously beautiful world, beside deep, still waters with a vast mountainous country lifted in the background. Two women attend the animals. Whether or not

some comprehensible ceremony is going forward does not matter. All that matters is that Davies has beheld the creatures and the scene of his composition and has given to them a portentous authenticity.

If he does this with motives that are attributable to literature he does it also with the innumerable pictures that are to be characterized as inventions pure and simple. There is the somber landscape with nude figures called *Afterthoughts of Earth*. There is the one called *Driven Forth by the Foam*, in which a nude with uplifted arms rises from the waters to approach another. There is *Out of the Dew*, dedicated to a graceful, languorous, swaying figure, set against the landscape as if in some mystical dance. There are countless other visualizations of form which tell no story whatever, no story that one could even begin to put in words. Their very titles are baffling, *Gates of Paradise*, *Adventure*, *Crescendo*, and so on. Again I say, it does not matter. Art was with Davies, as it was with Blake, a mode of "conversing with Paradise." And what chiefly passes from his imagination onto the canvas is a sort of celestial music. What it expresses, far more than any concrete thought, is just his life-long ardour for beauty.

He pursued it with the impulse of the poet, the seer, and, as I have indicated, he captured it in a domain intensely imaginative, infinitely removed from the tone of everyday life. At the same time he "kept his eye on the object" with a deep solicitude for measurable truth. Form was ever with him, articulated and substantial. He, the last man in the world to identify with anatomical research, is all the time aware of the truth and paints or draws the human body with realistic force. Indeed, the realist might be said to have been doubled in him with the romanticist, a point especially to be noted in approaching his work in landscape. It is probably as a figure painter that he chiefly appears to many observers but as a matter of fact he remains also one of the salient men in the history of American landscape art. When he began in that field he had, oddly, an almost literal habit. *Along the Erie Canal*, for exam-

ple, might have been done by a member of the Hudson River school. In its careful notations it would satisfy the demand of a topographical engineer. It was not long, however, before Davies struck out along a broader, freer path and here I must note once more the operation of that individuality of his. Mr. Williams alludes to an occasion back in the early 70's when his young pupil saw in an exhibition at Utica some paintings by Inness, Wyant, Martin and Homer. They must have impressed him but they cannot be said to have formed his style any more than the Barbizon school or the Impressionists could be said to have influenced him. In landscape, as with the figure, he was his own man. The specific character of his work in the open air rests upon the perfect balance which he strikes between an emotional conception of nature and a simple, straightforward veracity. One of his western scenes is entitled, in matter-of-fact fashion, *Lake in the Sierras*. Another, similarly embodying mountains and trees, is called, more in his accustomed vein of nomenclature, *Mountain Beloved of Spring*. In both it is difficult to say which is the more beguiling, the obviously accurate portrait of a place or the suggestion of a mood. Late in his career this fidelity to the phenomena of the things seen was almost as pronounced as in his earlier years. That, at all events, is the testimony of the water colors he drew in the chateau country of France. But even in these the effect of his carefully drawn architecture is wonderfully enhanced by what he does to romanticize its backgrounds, especially in the sky, and when, very close to the end, he was working in Italy, his studies of mountain forms took on a quality akin to Turner's in its subjective charm.

Charm! It is, in the art of Davies, a talismanic thing. He was a man of genius and his creations are touched by the magic which only the "lords of thought" possess. He had in him, to some extent, the faculty for sustained design and his work is full of lovely patterns, rhythmic arrangements of the nude figure, balanced schemes which infallibly "hold together." But I always think of him much less as the architectural builder

of artistic unity than as the spontaneous weaver of quite unexpected and even inexplicable fabrics of design. It is a little surprising, too, that he should convey such an impression, because Davies was as much of a thinker as he was a dreamer. He read much and he was of a philosophic cast of mind. He was open to all currents, moreover, and it was like him to throw himself with energy into the organization of that celebrated "Armory" show in 1913 which exposed the modernistic hypothesis to view at great length. He dabbled for a short time in modernism and made some highly interesting cubistic experiments. But these could not long lure him from his ivory tower. First and last he was true to his central inspiration, the idealism and the devotion to beauty which makes him, as I have said, a figure-like unto Giorgione.

His work will be valued more and more, I believe, as time goes on. He will be increasingly appreciated as an essentially creative artist, one steadily interested in the life of his time and yet placed aloof from it by the very nature of his attributes. As a man there was, superficially considered, little to mark him apart from his fellows. Though there was intellectuality in his face and though his eyes were full of character, his personality was not one immediately to proclaim the artist. That came out instantly in his talk, which abounded in nuances of reflection. He was one of the most sensitive beings I ever knew and one of the finest in grain and texture. I looked on at the evolution of his whole career, from the time when it began with his first exhibition, and among the countless paintings and drawings of his that I have seen I have never known a strain that was commonplace or dull. A veritable felicity, on the contrary, seems to me to attach to all that he produced, not only in the fields at which I have glanced but in sculpture—with which he had some modest dealings—and in tapestry. Of course he had moments which were less fruitful than others. Of course there are some of his works which are comparatively unimportant. But in none of them does he lose touch with beauty.

BIOGRAPHICAL NOTE

ARTHUR BOWEN DAVIES was born in Utica, New York, September 26, 1862. His father came of Welsh stock and many of the son's most characteristic traits may be attributed to his Celtic inheritance.

At an early age he began to draw and at fifteen his parents, who had always taken an interest in his work, arranged for instruction from Dwight Williams. Mr. Williams tells of first seeing Davies at that time "lithe, active, and ruddy, playing ball with his companions," and completes the description by speaking of a "sylvan look," differentiating him from his young friends. His first teacher found him not only an apt pupil, but, even in those days, an astonishingly productive one.

An exhibition of paintings, including works of Homer, Wyant, Inness and Martin, held at the Utica Art Association in 1874, had stimulated the boy's interest in art and in 1878 when the family settled in Chicago, he had greater opportunities to see the work of other painters. There he did clerical work for the Chicago Board of Trade, at the same time studying under Roy Robertson at the Chicago Academy of Design.

The need of a practical profession and his ability as a draughtsman sent Davies to Mexico in 1880 as a drafting civil-engineer. During the two years spent there he had a taste of gaucho life and became interested in Spanish ecclesiastical pictures.

On returning to Chicago he entered the Art Institute School, becoming a pupil of Charles Corwin. In 1886 he left Chicago for New York, stopping on the way to visit his former teacher Dwight Williams at Cazenovia, N. Y., where he did a number of landscapes.

Established in New York, he turned to magazine illustration as a means of support, while studying at the Gotham Art Students and the Art Students' League Schools. He showed a painting publicly for the first time at the American Art Galleries in 1888. William Macbeth became interested in his work which he brought to the attention of several ama-

teurs of note, and in 1893 persuaded one of them, Benjamin Altman, to finance his first trip to Europe. In Italy Davies found much inspiration and five of the pictures done as a result of this trip, when exhibited in a group showing at the Macbeth Gallery in 1894, aroused lively interest, laying the foundation of his success. At this time, Macbeth's gallery occupied the basement of a lower Fifth Avenue house, on the top floor of which Davies lived and painted.

In 1895 he made the first of his experiments in lithography in which landscapes and his children were represented, but it was not until after 1913 that he returned to this medium and made the greater number of his prints.

In 1896 he held his first one-man exhibition at the Macbeth Gallery, gaining for his work a wider circle of admirers, and in 1897 he exhibited several pictures at the Pratt Institute, Brooklyn. The design which he submitted in 1897 for the mural decoration of the Appellate Court in New York was well thought of, but the commission was given to artists whom the judges considered more experienced. The first official recognition Davies received was at the Pan-American Exposition, Buffalo, 1901, where he was awarded the Silver Medal for Painting. In May of the same year he again held an exhibition at the Macbeth Gallery. In 1905 a trip to California brought a new type of subject matter to Davies' work, and shortly after his return an exhibition of his work was held in Boston. In 1911 twenty-five of his paintings were shown at the Art Institute of Chicago.

To the great Armory exhibition of modern art held in New York in 1913, for which he was chiefly responsible, Davies devoted a year of his time, visiting the principal European art centres, meeting the artists, and arranging the exhibits. After the close of the exhibition which he directed with great skill and executive ability Davies returned to his habitually secluded life. During this same year he was awarded Honorable Mention at the Carnegie Institute, Pittsburgh. In 1916 he received

the First W. A. Clark prize of \$2000.00 and the Corcoran Gold Medal at the Corcoran Gallery of Art, Washington.

Davies, when financial success enabled him to do so, became an enthusiastic collector of works of art. In his collection were paintings, drawings, sculpture, textiles and tapestries. The names of a few of the artists represented in the collection give an idea of the scope of his tastes—there were examples of Degas, “Pop” Hart, Giorgione, Picasso, Puvis de Chavannes, Matisse, Ryder, Derain, Dickinson, Pascin, Luks, Cézanne, Glackens, Blake, Seurat, Demuth, Redon, Kuhn, Laurencin, Weber, Maillol, and Braque. Although absorbed in his own work, he not only took a genuine interest in the work of other artists, but also acted as adviser to more than one prominent collector. Davies was an ardent sportsman as well as collector, taking keen pleasure in boxing with his sons and attending baseball games.

Outwardly Davies gave the appearance of a neatly dressed business man but his penetrating dark eyes revealed a more than ordinary vision.

In the latter part of 1922, Davies became interested in a relationship which he and Dr. Gustavus A. Eisen discovered, between the art of the Greeks and inhalation. As a result of this he made researches in the processes of inhalation, the results of which he applied in his subsequent work.

In 1924 he painted the murals for International House, New York, which, together with the earlier decorations for the music room of Miss Lizzie P. Bliss also in New York, are the only works of this nature Davies ever completed. During the same year a heart attack gave the first indication that his vigorous constitution, worn out by a life of grinding work, had become weakened. He was sent abroad to recuperate and was soon able to return to his easel. From this time he spent half of each year abroad painting and overseeing the weaving of tapestries of his own design at the Gobelines works in France.

While working alone in Florence in October 1928, the angina pec-

toris, from which he had suffered for five years, finally brought his career to a close. His end had about it the mystery and reticence that had characterized his life. His wife, becoming worried by lack of news, went to Italy to investigate and discovered the fatal truth, but so incomplete were the facts surrounding his death that it was only with difficulty and after a prolonged search that his remains could be located. As George W. Eggers has aptly suggested, the life of this artist is described best by Davies himself in the characteristic title he gave one of his pictures—*Without Pause, Enters, Touches, Passes*.

EDMUND ARCHER

BIBLIOGRAPHY

"Arthur B. Davies; essays on the man and his art," by Phillips Memorial Art Gallery, Washington, D. C. The Riverside Press, Cambridge, Mass., 1924.

CONTENTS

"Arthur B. Davies, designer of dreams," by Duncan Phillips.

"Arthur B. Davies," by Royal Cortissoz.

"A Biographical sketch," by D. Williams.

"The Art of Arthur B. Davies," by F. J. Mather, Jr.

"An Appreciation," by E. W. Root.

"Davies recovers the inhalation of the Greeks," by G. A. Eisen.

"The Etchings and Lithographs of Arthur B. Davies," compiled and with an introduction by Frederick Newlin Price, M. Kennerley, 1929—205 illus.

"The Arthur B. Davies Loan Exhibition," by Guy Pène du Bois, *Arts and Decoration*, 1918—v. 8, pp. 112-113, illus.

Macbeth Gallery, Loan Exhibition of paintings, watercolors, drawings, etchings and sculpture, by Arthur B. Davies, New York, 1918—35 pl.

New York Metropolitan Museum of Art, Catalogue of a memorial Exhibition of the works of Arthur B. Davies, New York, Feb. 17–March 30, 1930—124 pl.

“Davies the absolute,” by Frederick Newlin Price, *International Studio*, 1922—v. 75, pp. 212–219, illus., 1 col. pl.

“The early and later work of Arthur B. Davies,” by F. F. Sherman, *Art in America*, 1918—v. 6, pp. 295, 299, 1 pl.

“Arthur B. Davies; a muralist in prints,” by Henry Tyrrell, *International Studio*, 1921—v. 72, pp. cxxvii–cxxx; illus.

“American Painting,” by S. Isham, 1905—pp. 483, 487–88.

Die Kunst, Munich, 1909–10—xxi, p. 210.

“Tapestry woven from a design by Arthur B. Davies,” *American Magazine of Art*, April, 1930—v. 21, p. 207.

“Arthur B. Davies,” by Royal Cortissoz, *Painters Craft*—pp. 359–72.

“Arthur B. Davies,” by Forbes Watson, *The Arts*, March, 1930—v. 16, p. 443.

“The Etchings and Lithographs of Arthur B. Davies,” by Frederick Newlin Price, *Prints*, Nov., 1930—v. 1, No. 1.

“Davies at Ferargils,” *The Arts*, Nov., 1929—p. 193.

“Davies Memorial opens at the Metropolitan,” *Art News*, Feb. 22, 1930.

“Exhibition of etchings and lithographs. Kennedy Galleries,” *Art News*, April 19, 1930—v. 28.

“Letter from New York—Memorial Exhibition,” by C. Burrows, *Apollo*, April, 1930—pp. 276–277.

“Memorial Exhibition. Metropolitan Museum,” *International Studio*, March, 1930.

- "Exhibition at Ferargil Galleries," *International Studio*, Dec., 1929—pp. 96-98.
- "The Art of Arthur B. Davies," by Alan Burroughs, C. Weyhe, 1923—23 pp; illus. (reprinted from the *Print Connoisseur*).
- "Arthur B. Davies," by Bryson Burroughs, *The Arts*, 1929—v. 15, pp. 79-93; illus.
- "Arthur B. Davies," by Eliot Clark, *Art in America*, New York, 1929—v. 17, pp. 234-242; pl.
- "The Character and Art of Arthur B. Davies," by Royal Cortissoz, *Art News*, April 27, 1929—v. 27, pp. 65-74; illus.
- "Adventures in the arts: informal chapters on painters, vaudeville and poets," by Marsden Hartley, New York, Boni and Liveright, 1921, chapter 9, pp. 80-86.
- "The poetry of Arthur B. Davies' art," by Marsden Hartley, *Touchstone*, New York, 1920—v. 6, pp. 277-284.
- "The American Painter, Arthur B. Davies," by Duncan Phillips, *Art and Archaeology*, Washington, 1916—v. 4, pp. 169-177.
- "American painters of yesterday and today," by F. F. Sherman. *Arthur B. Davies*, privately printed, New York, 1919—pp. 47-54.
- "Certain American Painters (Whistler and Arthur B. Davies)," in *The Pathos of Distance*, by James G. Huneker, New York, 1913—pp. 103-124.
- "A Painting by Davies," by G. W. E., *Worcester Art Museum Bulletin*, 1929—v. 19, pp. 78-85; illus.
- "An exhibition of paintings by Arthur B. Davies (and others)," Penn. Academy of Fine Arts, March 7-29, 1908.

- "Two drawings of figures by Arthur B. Davies," *International Studio*, New York, Oct., 1923—v. 78, pp. 37-39.
- "Personal Recollections of Vincent Van Gogh," by E. Du Quesne Van Gogh, translated by K. S. Dreier, foreword by Arthur B. Davies. Boston, Houghton, Mifflin and Co., 1913.
- "Arthur B. Davies, Romanticist," by B. Burroughs, *Creative Art*, Feb., 1931—v. 8, pp. 98-102; illus.
- "Carnegie Institute Buys Works by Davies and Eakins," *Art News*, Feb. 28, 1931—v. 29, p. 8.
- "Davies Prints at New York Library," *Art News*, March 14, 1931—v. 29, p. 13.
- "Detroit Holds Annual Show of Contemporary American Art," *Art News*, April 25, 1931—v. 29, p. 10.
- "Davies Memorial Exhibit," *Baltimore Museum News-Record*, Oct., 1930—v. 3, p. 2.
- "Memorial Exhibition, Milwaukee Art Institute," by L. Mechlin, *Milwaukee Institute Bulletin*, Dec., 1930—v. 4, pp. 1-4; illus.
- "Davies Tapestries to be Included in the Memorial Show," *Art News*, Feb. 15, 1930—v. 28, p. 8.

THE KNOWN PAINTINGS OF ARTHUR B. DAVIES

CATALOGUE COMPILED BY DR. VIRGINIA M. DAVIES

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
A Day of Good Fortune	18 x 30	1920	Estate of Miss L. P. Bliss
A Night in Spring	18 x 30		Estate of Arthur B. Davies
A River Floweth	20 x 8	1910	Mr. Arthur F. Egner, So. Orange, N. J.
Achaia, Greece	18 $\frac{1}{8}$ x 30	1920	Estate of Miss L. P. Bliss
Across the Valley		1896	Mr. C. M. Pratt, Brooklyn
Adventure	18 $\frac{1}{8}$ x 40 $\frac{1}{4}$		Metropolitan Museum of Art, N. Y. C.
Affection	7 x 15	1912	Mrs. W. C. Mitchell, N. Y. C.
After the Rain	30 $\frac{1}{2}$ x 18 $\frac{3}{8}$	1897	Mr. C. N. Bliss, N. Y. C.
After the Storm		1916	Philadelphia Art Club, Philadelphia
Afterthoughts of Earth	26 x 42	1917	Mr. Stephen C. Clark, N. Y. C.
Against Violence			Mr. C. J. Sullivan, N. Y. C.
Albanian Coast	14 x 12		Estate of Arthur B. Davies
Alchemy	18 x 30	1910	International House, N. Y. C.
Allegorical	40 x 26		Estate of Miss L. P. Bliss
Along the Erie Canal	18 x 40	1890	Phillips Memorial Gallery, Washington
Amaryllis	8 x 16	1910	Vickery, Atkins & Torrey, San Francisco
Amethyst			Mr. Hoyt L. Warner, Cleveland
Among the Ruins			Mr. Geo. F. Porter, Chicago
Amor Contra Mundum	13 x 16	1897	Mr. C. M. Pratt, Brooklyn
An Antique Orison	25 $\frac{1}{2}$ x 40		Chicago Art Institute
Ancient Ruins and Landscape	17 x 22 $\frac{1}{2}$	1908	Estate of Arthur B. Davies
Apuan, Many-Folded Mountains	39 $\frac{3}{4}$ x 25 $\frac{1}{4}$	1928	Pennsylvania Museum of Fine Arts, Philadelphia
Apuan Mountains, Lucca	26 x 39 $\frac{1}{2}$	1928	Addison Gallery, Phillips Academy, Andover, Mass.
Apuan Mountains, Sunset	9 x 12	1927	Addison Gallery, Phillips Academy, Andover, Mass.
Archer	17 x 22	1896	Mr. Geo. Eastman, Rochester, N. Y.
Arethusa		1910	Mr. C. J. Sullivan, N. Y. C.
Aromatics	20 x 8		Estate of John Quinn
Artemis	17 x 22	1910	Mrs. Payne Whitney, N. Y. C.
Artemis—Mistress of the Months and Stars	18 x 30	1916	Estate of Miss L. P. Bliss
As Movement of Waters	18 x 40	1905	Mrs. W. C. Mitchell, N. Y. C.
Aspiration	14 $\frac{1}{8}$ x 10 $\frac{3}{4}$		Miss Alice Boughton, N. Y. C.
At Her Toilet	16 $\frac{1}{2}$ x 11 $\frac{1}{2}$	1898	Estate of Miss L. P. Bliss
At Morning	8 x 15 $\frac{3}{4}$		Mr. F. N. Price, N. Y. C.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
At the Chestnut Root	26 x 40	1916	Carnegie Institute, Pittsburgh
At the Piano	11 x 16	1910	Anderson Galleries, N. Y. C.
Athlete and Dancer	17 x 22	1897	Mr. George D. Pratt, N. Y. C.
August Darkness	41 x 26		Estate of Arthur B. Davies
Aurora's Court			Mr. G. B. Hollister, Corning, N. Y.
Autumn Bower	18 x 30	1907	Mrs. H. W. Hardon, N. Y. C.
Autumn—Enchanted Salutations	18 x 20	1907	Chicago Art Institute
Autumn Fantasy			Phillips Memorial Gallery, Washington
Autumn's Farewell	12 x 8		Mr. F. N. Price, N. Y. C.
Autumn Flame and Passion	18 x 30	1905	Mr. H. H. Benedict, N. Y. C.
Autumn Hillside	25 x 17		Estate of Arthur B. Davies
Autumn Landscape			Brooklyn Institute of Arts and Sciences
Autumn Pool	16 x 7		Mr. F. N. Price
Autumn Tapestry	14 x 17		Estate of Arthur B. Davies
Avatar	17 ⁵ / ₈ x 39 ³ / ₄		Mr. Martin A. Ryerson, Chicago
Bacchanals		1896	Mr. William Maxwell, Rockville, Conn.
Bacchante Spring	17 ¹ / ₂ x 22		Mr. Hoyt L. Warner, Cleveland
Back to the Sea			Mrs. Mary C. Wheelwright, Boston
Balance of the Golden Scale	30 x 18	1923	Mr. C. J. Sullivan, N. Y. C.
Banquet to a Hero	40 x 18		Mr. Hoyt L. Warner, Cleveland
Beat About the Bush	6 x 12	1910	Chicago Art Institute
Before Sunrise	18 x 40	1905	Corcoran Gallery of Art, Washington
Berkeley Hills from Marblehead	4 x 10		Estate of Miss L. P. Bliss
Birth of Green	6 x 13		Phillips Memorial Gallery, Washington
Blossoms	6 x 10		Estate of Miss L. P. Bliss
Boats at Anchor, Marblehead	6 x 12	1908	Mr. Frank L. Babbott, Brooklyn
Boy and Girl		1897	Estate of Arthur B. Davies
Boy Student	13 x 16	1897	Mr. Benjamin Altman, N. Y. C.
Boy with Bird	15 x 8 ¹ / ₄		Mr. Albert E. McVitty, Bryn Mawr, Pa.
Brahms Marine	18 x 24		Estate of Arthur B. Davies
Brangaene			Mr. H. H. Benedict, N. Y. C.
Breathing Spring			Miss Marion White
Breath of Autumn			Mr. A. W. Bahr, N. Y. C.
Briar Rose			Estate of Arthur B. Davies
Brothers	12 x 6		Chicago Art Institute
Bud to Blossom	17 x 22	1905	Mr. Cornelius J. Sullivan, N. Y. C.
Builders of Temples	26 x 40	1910	Mrs. Samuel Untermeyer, N. Y. C.
Butterfly and Beetle	13 x 16	1896	Mrs. F. S. Smithers, N. Y. C.
By the Little Lake	14 x 15	1905	Mr. Philip C. Collins, Wyncote, Pa.
By the Waterfall	14 x 22		Mr. Albert E. McVitty, Bryn Mawr, Pa.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Cabin Interior, Rainy Day	17 x 22	1897	Mr. Geo. Eastman, N. Y. C.
Caliban		1915	Ferargil, Inc., N. Y. C.
Call of Spring	20 x 8	1898	Estate of Arthur B. Davies
Canticle		1895	Mr. I. T. Williams, N. Y. C.
Canyon Echoes			Mr. H. H. Benedict, N. Y. C.
Canyon Undertones, Merced River	26 x 40	1905	Mr. H. H. Benedict, N. Y. C.
Caribbean Seas			Estate of Arthur B. Davies
Castellias			Mr. H. H. Benedict, N. Y. C.
Castello Marsa-Carrara	9½ x 12½	1928	Addison Gallery, Washington
Cathedral—A Tapestry Design	45 x 13		Estate of Arthur B. Davies
Cathedral Completed by Flame			
Chalice	31 x 22½	1897	Mr. F. L. Babbott, Brooklyn
Chanter's Mound	8 x 15	1907	Utica Public Library
Cherokee Pinks	13 x 16	1900	Mr. William A. Putnam, Brooklyn
Child and Mother	16 x 11	1900	Mr. William A. Putnam, Brooklyn
Children Dancing	36 x 48	1910	Brooklyn Institute of Arts and Sciences
Children of the Hilltops			Mrs. Bertha E. Glasner, Kansas City
Children of Yesteryear		1900	Brooklyn Institute of Arts and Sciences
Children on Hempstead Heath	7 x 12	1896	Col. H. T. Chapman, Jr., Brooklyn
Children Lament		1900	Mr. W. T. Smith, Scranton, Pa.
Children and Music		1900	Mr. W. R. Vickery, San Francisco
Choral Sea	18 x 40	1915	Mr. Martin A. Ryerson, Chicago
Cinderella	17 x 21¾	1902	Mr. Niles M. Davies, N. Y. C.
Close of Day		1896	Miss M. A. Sharpe, Wilkes-Barre, Pa.
Clothed in Dominion	24 x 60	1912	Rhode Island School of Design, Providence, R. I.
Cloud Effect (Under Gray Skies)	9 x 12½	1900	Mr. J. H. Wade, Cleveland
Clouds of Chance			Mr. G. B. Hollister, Corning, N. Y.
Clustering Summer			
Columbine	13 x 16		Estate of Arthur B. Davies
Come Quickly	26 x 40	1916	Estate of Arthur B. Davies
Coming of Persephone		1910	Ferargil, Inc., N. Y. C.
Confidences		1903	Mr. W. A. Putnam, Brooklyn
Coronal	23 x 28	1912	Mrs. Hans Trausil, N. Y. C.
Cosmic Recesses	17 x 22	1900	Mr. H. H. Benedict, N. Y. C.
Counter-Turn	18 x 30	1910	Mr. W. T. Bush, N. Y. C.
Cows		1900	Mr. W. R. Vickery, San Francisco
Creative Legend	28 x 23		Estate of Arthur B. Davies
Crescendo	18 x 40	1910	Whitney Museum of American Art
Cressy Wanderer	8 x 20	1928	Babcock Gallery, N. Y. C.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Cuculain and the Birds	28 x 23		Estate of Arthur B. Davies
Cut Finger		1895	Mrs. Walter Hanford, Brooklyn
Dance	17 x 22	1915	Mr. Martin A. Ryerson, Chicago
Dance, Reclining			Estate of Miss L. P. Bliss
Dances—Decoration	84 x 144		Estate of John Quinn
Dancing Children	26 x 42	1905	Brooklyn Institute of Arts and Sciences
Dancing Riverlet		1900	Mrs. Daniel Merriman, Boston
Daphne	16 x 11½		Estate of Arthur B. Davies
Daphnes of the Ravine	24 x 32	1922	Pennsylvania Museum of Fine Arts, Philadelphia
Daughter of Persephone	13⅛ x 11⅛	1910	Miss Mary Quinn, Brooklyn
Dawn	37¾ x 58	1928	Estate of Arthur B. Davies
Dawn Elysian	5 x 15		Mr. F. N. Price, N. Y. C.
Dawn Flower	23¾ x 17¾		Mr. Martin A. Ryerson, Chicago
Dawning	108 x 108	1918	Brooklyn Institute of Arts and Sciences
Day Dreams	22 x 40		Estate of Miss L. P. Bliss
Day of Good Fortune	18 x 30⅛		Estate of Miss L. P. Bliss
Day Spring	20 x 8	1910	Mr. Arthur F. Egner, So. Orange, N. J.
Day Spring of Joy	7 x 16	1915	Mrs. W. C. Mitchell, N. Y. C.
Day Springs that Flow	26 x 40		Estate of Arthur B. Davies
Decorative Panel	12 x 6	1912	Miss Katherine Dreier, N. Y. C.
Diedre Lament	6½ x 15	1897	Mr. F. N. Price, N. Y. C.
Delphic Narrative	26 x 40		Estate of Miss L. P. Bliss
Demeter	17 x 21⅞	1898	Mr. G. B. Hollister, Corning, N. Y.
Dewdrops	13 x 15		Phillips Memorial Gallery, Washington
Diana, Preserver	13 x 16		Estate of Arthur B. Davies
Dionysus			Mr. Albert C. McVitty, Bryn Mawr, Pa.
Dionysians	20 x 16		Estate of Arthur B. Davies
Dirge of Spring	8 x 20	1900	Mr. Martin A. Ryerson, Chicago
Diver	28 x 23	1907	Mr. J. Harsen Rhoades, N. Y. C.
Divination	18 x 40	1910	Estate of Miss L. P. Bliss
Dogs, Children and Pony	22 x 17¼	1905	Phillips Memorial Gallery, Washington
Do Reverence	30 x 18	1912	Mr. Cornelius N. Bliss, N. Y. C.
Double Realm	29 x 15		Brooklyn Institute of Arts and Sciences
Dream	8 x 15	1910	Mrs. E. S. Smith, N. Y. C.
Drink of Tears	30 x 18		Estate of Arthur B. Davies
Driving Seaweed in Fog	26 x 40		Estate of Arthur B. Davies
Dust of Color	28 x 23		Estate of Arthur B. Davies
Dweller on the Threshold	17 x 22		Estate of Miss L. P. Bliss
Early Landscape	8 x 15	1887	Mr. W. S. Stimmel, Pittsburgh

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Early Landscape	15 x 11	1887	Estate of Ralph T. King, Cleveland
Earth's Secret as a Little Child	15 x 8	1900	Mr. A. E. McVitty, Bryn Mawr, Pa.
Echo's Brows			Mr. Martin A. Ryerson, Chicago
Elysian Fields	18 x 30	1903	Phillips Memorial Gallery, Washington
Emerald Lake, Colorado	5 x 9½		Estate of Miss L. P. Bliss
Enchanted Woods	17 x 22	1915	Mrs. Donald Malcolm, Surrey, Eng.
Enchantress			Mrs. Robert Echuette, N. Y. C.
Encircling Azure			Mr. Hoyt L. Warner, Cleveland
Energia	42 x 20		Estate of Miss L. P. Bliss
Entrance to Placentia Bay, Newfoundland	6 x 9		Estate of Miss L. P. Bliss
Equal Measure	6 x 15	1910	Mr. John W. Morse, Boston
Esmeralda	17 x 22	1915	Mrs. Donald Malcolm, Surrey, Eng.
Eurydice—A Rendezvous with Death		1920	Mr. Stephen C. Clark, N. Y. C.
Eve in the Garden	11 x 13	1910	Mr. Harry W. Jones, Kansas City
Evening, A Long Grassed Meadow	18 x 30	1895	Ferargil, Inc., N. Y. C.
Evening Among Green Hills			Estate of Arthur B. Davies
Evening Among the Ruins	11 x 16	1902	Chicago Art Institute, Chicago
Evening Memories	22 x 17		Estate of Miss L. P. Bliss
Evensong	22 x 17	1898	Mr. John Gellatly, N. Y. C.
Eve's One Star	18 x 14		Estate of Arthur B. Davies
Every Saturday	18 x 20	1904	Brooklyn Institute of Arts and Sciences
Exaltation	16 x 11		Estate of Arthur B. Davies
Eye Beams	22 x 11		Estate of Arthur B. Davies
Eyelids of the Sunset	26 x 14		Estate of Arthur B. Davies
Façades	28 x 23		Estate of Arthur B. Davies
Faire-Honied-Sweet		1900	Mr. W. T. Bush, N. Y. C.
Fairy Folk A-Listening		1895	Mr. William Maxwell, Rockville, Conn.
Fancy's Child	7 x 11½	1903	Mrs. Stanley McCormick, Boston
Fancy's Leafy Luxury			Mr. Hoyt L. Wagner, Cleveland
Fantasy of the Vine	18 x 40	1904	Mr. H. H. Benedict, N. Y. C.
Farewell Across the Bay			Mr. Hoyt L. Warner, Cleveland
Female Bust	66 x 36		Estate of Arthur B. Davies
Fiesole—from Ceceri	9 x 12	1928	Addison Gallery, Phillips Academy, Andover, Mass.
Fifer		1900	Mrs. William Macbeth, Brooklyn
Figure on a Beach	6 x 12	1914	Mr. F. L. Babbott, Brooklyn
Fire on Beach	4 x 9½		Estate of Miss L. P. Bliss
Fishing Boat in Storm	14 x 12		Estate of Arthur B. Davies

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Fishing Boats, Newfoundland	31½ x 9½		Estate of Miss L. P. Bliss
Fish Pond (Gold Fish)	13 x 16	1896	Mrs. E. B. Dane, Brookline, Mass.
Fleecy Arcadia	8 x 16	1900	Miss Mary Austin, N. Y. C.
Flight of a Dream	43 x 20		Estate of Arthur B. Davies
Flocks of Spring	13¼ x 18¼	1897	Portland Art Ass'n, Portland, Ore.
Flora	16 x 13	1900	Mrs. William Macbeth, Brooklyn
Florentine Hills		1927	Mrs. Wendell T. Bush, N. Y. C.
Flower			Mr. John Elderkin, N. Y. C.
Flower of Destiny			Estate of Miss L. P. Bliss
Flowery Slope		1905	Mrs. Stephen Loines, Brooklyn
Flushing Summer			Dr. L. B. Briggs, Boston
Foam Sprites	6 x 12	1910	Mr. H. H. Benedict, N. Y. C.
Foamless Fountains	38 x 46	1910	Mr. W. C. Mitchell, N. Y. C.
Font of Youth			Mr. C. J. Sullivan, N. Y. C.
Footlog on the Jonathan Creek, Carolina	10½ x 12½		Newark Museum Ass'n, Newark, N. J.
Fording Song	40 x 18		Estate of Arthur B. Davies
Foreshadowings		1910	Miss Edith Wetmore, N. Y. C.
For Some Loved Guest			Mr. G. B. Hollister, Corning, N. Y.
Forms of Unison	15 x 9		Estate of Arthur B. Davies
Fountain Play			Macbeth Galleries, N. Y. C.
Four Dancing Figures		1924	Estate of Miss L. P. Bliss
Four O'Clock Ladies	18½ x 30	1904	Phillips Memorial Gallery, Washington
Fragrance	6¼ x 12	1906	Mrs. Alexander Tison, N. Y. C.
Frankincense	18 x 22		Corcoran Gallery of Art, Washington
Freshness of the Wounded	18 x 40¼	1912	Brooklyn Institute of Arts and Sciences
Friends		1897	Estate of Arthur B. Davies
Friend's Fancy	18 x 30	1904	Vickery, Atkins & Torrey, San Francisco
Friends of the Park	22 x 11		Mr. Royal Cortissoz, N. Y. C.
From Green Coverts	22 x 17	1905	Mr. and Mrs. Wendell T. Bush, N. Y. C.
From the Heights	26 x 39⅞	1916	Mr. C. N. Bliss, N. Y. C.
Full-Orbed Moon	16 x 23	1901	Mr. Martin A. Ryerson, Chicago
Galaxy	26 x 40		Estate of Arthur B. Davies
Garlands	22 x 17	1912	Mrs. Meredith Hare, N. Y. C.
Gates of Heaven (Three Graces)	18¼ x 20¼	1907	Mr. Martin A. Ryerson, Chicago
Gates of the Morning—Release	26 x 40		Estate of Arthur B. Davies
Gates of the Orient			Mr. Stephen C. Clark, N. Y. C.
Geese		1897	Mr. W. R. Vickery, San Francisco
Giggling Boats	11 x 13	1900	Miss E. H. Henderson, New Orleans
Girdle of Ares	36 x 40	1910	Metropolitan Museum, N. Y. C.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Girls at Piano	12 x 8		Estate of Arthur B. Davies
Girl Playing Violin		1895	Mr. Luis J. Francke, N. Y. C.
Girl with Violets		1900	Mr. W. T. Bush, N. Y. C.
Girl with Violin	14 x 11	1895	Miss Elizabeth Bliss, N. Y. C.
Girl with Thorn in Her Foot	16 x 11	1895	American Art Association, N. Y. C.
Given Forth by the Foam	18 x 42½		Estate of Arthur B. Davies
Glade	32 x 24	1900	Mr. C. N. Bliss, N. Y. C.
Glory of the Earth	13 x 10½		Estate of Miss L. P. Bliss
Goatherd of the Island	9 x 18	1910	American Art Association, N. Y. C.
Gobelin Poems	22½ x 17½	1927	Estate of Arthur B. Davies
Goddess	36 x 48	1896	Col. H. T. Chapman, Jr., Brooklyn
Golden Sea Garden	16¾ x 21¾		Chicago Art Institute, Chicago
Golden Stair		1900	Estate of Arthur B. Davies
Golden Stream	17 x 22	1907	New Haven Colony Historical Society, New Haven, Conn.
Good Night			F. Keppel & Company, N. Y. C.
Grace Over the Earth	11 x 13	1901	Miss Elizabeth Bliss, N. Y. C.
Greater Morn	23 x 28	1900-1905	
Green Italian Landscape	26 x 40		Estate of Miss L. P. Bliss
Green Pavilions	6 x 15		Cincinnati Art Museum
Green Valley	17 x 17	1912	Mr. C. N. Bliss, N. Y. C.
Grotesque Head	67 x 37		Estate of Arthur B. Davies
Guardian Hills of Crete	23 x 28	1910	Mr. W. C. Mitchell, N. Y. C.
Gulf and Crest (Peaks of Hymette)	22 x 17	1910	Mrs. Henri Everett, Pasadena, Calif.
Gypsy Camp		1896	Mr. R. W. Macbeth, N. Y. C.
Hanging Clouds	17 x 22		Estate of Arthur B. Davies
Head of the Morning			Mrs. Meredith Hare, N. Y. C.
Heavenly Aphrodite	28 x 14		Estate of Arthur B. Davies
Heifer of the Dawn	17 x 18		Mr. F. N. Price, N. Y. C.
Hermes and the Infant Dionysus	24 x 55		Cleveland Museum of Arts
Hesitation of Orestes	26 x 40		Phillips Memorial Gallery, Washington
High Bridge		1900	Miss Mildred Page, University, Va.
Hill of the Sierras	26 x 40		Estate of Arthur B. Davies
Hills and Valleys	18 x 30	1905	Addison Gallery, Phillips Academy, Andover, Mass.
Hills of Fiesole	18 x 40	1927	Estate of Arthur B. Davies
Hills with Light			Estate of Arthur B. Davies
Hill to Hill	18 x 22		Corcoran Gallery, Washington
Holiday	17 x 22		Mr. F. N. Price, N. Y. C.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Homage to the Ocean	23 x 28	1909	Brooklyn Institute of Arts and Sciences
Home	13½ x 10		St. Paul Art Institute
Horses of Attica	8 x 15	1910	Phillips Memorial Gallery, Washington
Hosanna of the Mountains	26 x 42		Mr. H. H. Benedict, N. Y. C.
Hours and Freedom of the Fields	18 x 30	1910	Mr. A. E. McVitty, Bryn Mawr, Pa.
Hudson Valley	26 x 40		St. Paul Art Institute
Hunter of the Starlands	26 x 40	1910	Mr. W. C. Mitchell, N. Y. C.
Hylas and the Nymphs	18 x 40	1910	Mr. Stephen C. Clark, N. Y. C.
An Idyl	7½ x 11	1905	Mr. C. J. McDonough, N. Y. C.
Idyl of the Haarlem			Phillips Memorial Gallery, Washington
I Hear America Singing	26 x 40		Mrs. Robert E. Emmett, N. Y. C.
Illimitable Dawn	18 x 30½	1903	Mr. H. H. Benedict, N. Y. C.
In an Antique Garden	15 x 16		Memorial Art Gallery, Rochester, N. Y.
Indian Enchantment			Estate of Arthur B. Davies
Indian Fantasia	18 x 16		Newark Museum
Inland Storm			Mr. Wright Ludington, Ardmore, Pa.
In Lyric Mood	22 x 16½	1902	Ferargil, Inc., N. Y. C.
In Praise of Green		1921	Estate of Arthur B. Davies
Inscription			Estate of Arthur B. Davies
In Spring	26 x 40		Estate of Arthur B. Davies
In the Old Rath		1897	Mr. R. W. Macbeth, N. Y. C.
Intercepted Hills	30 x 18	1925	Estate of Arthur B. Davies
Interwoven	23 x 27⅞	1916	Estate of Arthur B. Davies
Interlude of Youth			Mrs. George T. Brokaw, N. Y. C.
In the Country	24 x 18		Phillips Memorial Gallery, Washington
In the High Sierras		1910	Estate of Arthur B. Davies
In the Orchard		1900	Estate of Arthur B. Davies
In the Shadow of a Mountain	18 x 40	1905	Mr. W. C. Mitchell, N. Y. C.
Into the Moving Night	26 x 40	1920	Estate of Arthur B. Davies
In Virginia, Old Plantation	6 x 12	1897	Mrs. T. L. Chadbourne, London
Iris and Aeolus Bandyng Showers	26 x 40		Estate of Arthur B. Davies
Isolde			Mrs. J. E. Jenkins, Chicago
Italian Hill-town	26 x 40	1925	Metropolitan Museum, N. Y. C.
Italian Landscape	26 x 40	1925	Estate of Miss L. P. Bliss
Italian Landscape—The Apennines	37¾ x 58	1927	Estate of Arthur B. Davies
Italian Walled Town	16 x 20	1926	Estate of Arthur B. Davies
It's Light Unladen		1910	Mrs. W. W. Crocker, San Mateo, Calif.
Jewel Bearing Tree of Amity	18 x 40	1912	Mr. Martin A. Ryerson, Chicago
Jewel's Isles	22 x 17		Estate of Arthur B. Davies

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
June's Possession	14 x 12		Estate of Arthur B. Davies
June Rose	17 x 9		Estate of Arthur B. Davies
Lake and Islands, Sierra Nevadas	18 x 40	1905	Mr. Martin A. Ryerson, Chicago
Lake in the Sierras	18 x 40	1905	Brooklyn Institute of Arts and Sciences
Lake Tahoe			Estate of Arthur B. Davies
L'Allegro	11 x 22	1911	Utah Institute, Salt Lake City
Landscape			E. & A. Milch, Inc., N. Y. C.
Landscape	36 $\frac{1}{4}$ x 66 $\frac{1}{2}$		Estate of Miss L. P. Bliss, N. Y. C.
Landscape			Mr. R. N. Carson, Philadelphia
Landscape	9 x 16	1895	Col. H. T. Chapman, Jr., Brooklyn
Landscape and Cattle	13 x 16	1897	Mr. Harris Whittemore, Naugatuck, Conn.
Late Summer Idyll	18 x 30	1907	Miss E. S. Cheever, N. Y. C.
Laura	16 x 13		Estate of Arthur B. Davies
Leaf			Mr. Frank Crowninshield, N. Y. C.
Leaf Bud	8 x 16		Estate of Arthur B. Davies
Leda and the Dioscuri	25 $\frac{1}{4}$ x 36 $\frac{3}{8}$	1905	Art Institute of Chicago
Legend, Sea Calm	18 x 40	1910	Estate of Miss L. P. Bliss
Life-Bringing Sea, South Seas	18 x 40	1905	Mr. W. C. Mitchell, N. Y. C.
Lily of Enoch	9 x 18	1924	Mrs. Rainey Rogers, N. Y. C.
Lion			Miss Grace Warner, Albany, N. Y.
Little Boy Blue	13 x 18	1897	Mrs. E. B. Dane, Brookline, Mass.
Little David After A Shower	21 $\frac{3}{8}$ x 16	1897	Mr. W. T. Bush, N. Y. C.
Little Head	3 $\frac{5}{8}$ x 4 $\frac{3}{4}$		Mrs. Alexander Tison, N. Y. C.
Little Lamb Who Made Thee	14 x 12	1908	Mr. Robert Macbeth, Brooklyn
Little Mattie	8 x 11		St. Paul Art Institute, St. Paul, Minn.
Little Mother		1905	Estate of Arthur B. Davies
Little Nude		1897	Mrs. Stanford White, N. Y. C.
Lisp of Leaves	25 x 30	1925	Estate of Arthur B. Davies
Listening to the Water Ouzel	14 x 15 $\frac{1}{2}$		Mrs. W. T. Kemper, Kansas City
Listening Valleys Hear	14 $\frac{1}{2}$ x 7 $\frac{1}{2}$		Mr. Martin A. Ryerson, Chicago
Long Island Beach, Brookhaven	5 x 9 $\frac{1}{2}$		Estate of Miss L. P. Bliss
Long Island Shore	5 x 9 $\frac{1}{2}$		Estate of Miss L. P. Bliss
Love Herself Fulfills	9 x 18	1917	Estate of Arthur B. Davies
Lovers in the Wood	13 x 11	1908	Mrs. William Macbeth, Brooklyn
Lucia and Sylvia	12 x 14	1916	Mrs. William Macbeth, Brooklyn
Lure of the Chase	18 x 40	1905	Mr. H. L. Warner, Cleveland
Lyric Mood, A		1900	Mrs. Woerishoffer, N. Y. C.
Madonna	12 x 6	1903	Utica Public Library, Utica, N. Y.
Madonna of the Hills	12 x 16		Estate of Arthur B. Davies

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Madonna of the Sunset			Estate of Arthur B. Davies
Magical Shores of Lake	9 x 18	1910	Mr. E. D. Balken, Pittsburgh
Many Waters	17 x 22	1914	Phillips Memorial Gallery, Washington
Margaret	11 x 16	1903	Dr. T. L. Bennett, N. Y. C.
Margaret	6 x 12	1913	Mrs. A. S. Burden, N. Y. C.
Marine	17 x 22	1900	Mr. C. L. Baldwin, Noroton, Conn.
Marmoreal Dream	65 $\frac{7}{8}$ x 35 $\frac{7}{8}$		Newark Museum
Matese Mountains (on Rome- Naples R.R.)	26 x 39 $\frac{1}{2}$	1928	Addison Gallery, Phillips Academy, Andover, Mass.
Maya, Mirror of Illusions	26 x 40	1910	Chicago Art Institute
Meadows of Memory			Mrs. Marie Sterner, N. Y. C.
Measure of Dreams	18 x 30	1910	Metropolitan Museum, N. Y. C.
Meditation—The Rivulet	18 x 30		Estate of Arthur B. Davies
Meeting in the Forest	28 x 23	1910	Montclair Art Ass'n, Montclair, N. J.
Melisande	6 x 12	1897	Dr. T. L. Bennett, N. Y. C.
Mellowing Days		1897	Mrs. E. B. Dane, Brookline, Mass.
A Memory of Perugia	17 x 22	1895	Mr. George D. Pratt, N. Y. C.
Mercedes			Estate of Arthur B. Davies
A Mighty Forest, Maenads	18 x 40	1905	Mrs. E. M. Dickey, Pasadena, Calif.
Mirrored Dreaming			Mrs. Marie Sterner, N. Y. C.
Mirrored Eye	5 x 18		Mr. F. N. Price, N. Y. C.
Montignoso, Near Viareggio	9 x 12	1928	Addison Gallery, Phillips Academy, Andover, Mass.
Moonbeam	23 x 28	1910	Dr. T. L. Bennett, N. Y. C.
Moonbeam			Mrs. Marie Sterner, N. Y. C.
Moonstone	18 x 30	1911	Mrs. Meredith Hare, N. Y. C.
Moral Law—Line of Mountains	18 x 40	1905	Tate Gallery, London, Eng.
Mother and Child	11 $\frac{3}{4}$ x 6		Utica Public Library, Utica, N. Y.
Mother and Child			Miss Hobart, San Francisco
Moth Millers at Evening	20 x 17	1900	Estate of Arthur B. Davies
Mountain Beloved of Spring	18 x 40	1905	Addison Gallery, Phillips Academy, Andover, Mass.
Mountaineers	18 x 40	1913	Estate of Miss L. P. Bliss
Mountain of Inheritance			Mr. H. H. Benedict, N. Y. C.
Movement in a Ravine			Mr. Hoyt L. Warner, Cleveland
Movement of Time		1920	Estate of Arthur B. Davies
Murmuring Voices	6 $\frac{1}{4}$ x 15		Mr. C. J. Sullivan, N. Y. C.
Music in the Fields	8 $\frac{1}{4}$ x 20	1895	Mr. F. L. Babbott, Brooklyn
Musician		1896	Miss M. A. Sharpe, Wilkes-Barre, Pa.
Mysteries	23 x 28	1903	Delgado Museum of Art, New Orleans

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Naked Younglings	6 x 12	1906	Mrs. William Macbeth, Brooklyn
Nature's Lyre	18 x 30		Estate of Arthur B. Davies
Nearer Forest	18 x 30	1906	Mr. Martin A. Ryerson, Chicago
Newfoundland	26 x 42	1900	Ferargil, Inc., N. Y. C.
Newfoundland	16 x 30		Mr. Arthur D. Davies
Newfoundland Coast		1900	Mr. John F. Braun, Merion, Pa.
New Green and Gold	17 x 22	1910	Mr. F. C. Smith, Jr., Worcester, Mass.
Night on Beach	4 x 10		Estate of Miss L. P. Bliss
Night's Overture—A Tempest	18 x 30 1/4	1907	Minneapolis Institute of Art
Night's Tresses	15 x 9		Estate of Arthur B. Davies
Nixie	6 x 4	1893	Mrs. William Macbeth, Brooklyn
Northern Spring	12 x 14	1910	Chicago Art Institute
Nude	7 x 15 1/2		Estate of Miss L. P. Bliss
Nude	15 x 11	1896	Mr. Cornelius J. Sullivan, N. Y. C.
Nude			Mr. R. W. Macbeth, N. Y. C.
Nude and Elm	17 3/4 x 14 1/2	1900	Vose Gallery, Boston
Nude Figure	9 x 16		Col. H. T. Chapman, Jr., Brooklyn
Nude Seated	16 x 11	1909	Mr. Philip S. Collins, Wyncote, Pa.
Nursing Mother, Landscape			Mrs. Carlton Sprague, Buffalo, N. Y.
Of Italy			Estate of Arthur B. Davies
Olympia	38 x 58		Mr. F. N. Price, N. Y. C.
An Olympian		1895	Mr. R. W. Macbeth, N. Y. C.
On the Balcony	13 x 16	1909	Mr. J. P. Elton, Waterbury, Conn.
Open Sea	5 x 12		Mr. William A. Gill, Cleveland
Orchard of Bounties	40 x 26	1912	Mrs. C. C. Rumsey, N. Y. C.
Our River Hudson	23 1/4 x 28	1903	Mr. Martin A. Ryerson, Chicago
Out of the Dew	17 x 22	1915	Portland Art Association
Out of the Sun	15 x 9		Mr. F. N. Price, N. Y. C.
Overseas	18 x 9		Estate of Arthur B. Davies
Pacific Parnassus, Mt. Tamalpais	26 x 40	1905	Mr. W. A. Putnam, Brooklyn
Park at Evening	17 x 22		Rochester Memorial Gallery
Parting at Night	12 x 15	1897	Mrs. William Macbeth, Brooklyn
Pass by, Stranger			Estate of Arthur B. Davies
Passing Wing	20 x 8		Estate of Arthur B. Davies
Pastoral	14 x 16		Estate of Arthur B. Davies
Pastoral			Mr. R. W. Macbeth, N. Y. C.
Peach Stream Valley	15 x 10 1/2		Estate of John Quinn
Peaks and Pastoral Dells	18 x 30	1908	Mrs. Ernest C. Moore, Los Angeles
Pearl and Jade	12 x 6	1899	Mr. Martin A. Ryerson, Chicago
Persian Panel	17 3/4 x 8		Estate of Miss L. P. Bliss

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Petty Harbor, Newfoundland	13 x 16	1900	Dr. A. C. Humphreys, N. Y. C.
Phantasies	13 x 16	1899	Mrs. Gertrude Kasebier, N. Y. C.
Pigs Feeding at the Big Swag	14 x 22	1896	Mr. George D. Pratt, N. Y. C.
Piping Down the Valley Wild		1896	Estate of Arthur B. Davies
Place of the Mothers		1897	Brooklyn Institute of Arts and Sciences
Placentia Bay, Newfoundland	6 x 9½		Estate of Miss L. P. Bliss
Pomona		1897	Mrs. H. D. Auchincloss, N. Y. C.
Pool of Fragrance	26 x 40	1924	Estate of Arthur B. Davies
Portals of the Night	18 x 30		Mr. F. N. Price, N. Y. C.
Portrait	6 x 15		Mr. F. N. Price, N. Y. C.
Potentia	18 x 40	1913	Mrs. Meredith Hare, N. Y. C.
A Prairie	17 x 13	1910	Estate of Ralph T. King, Cleveland
Primitive Man	28 x 23	1903	Mr. C. N. Bliss, N. Y. C.
Primrose Hill	17 x 22	1897	Mr. J. P. Elton, Waterbury, Conn.
Princess Desiree		1897	Mrs. W. S. Ladd, Portland, Ore.
Prism Framing	9 x 16		Estate of John Quinn
Processional			Mr. H. H. Benedict, N. Y. C.
Protest Against Violence	26½ x 40		Estate of Miss L. P. Bliss
Psyche	11 x 16	1900	Mrs. F. B. Pratt, Brooklyn
Reality and Shadow	17 x 22	1906	Mr. Burton Mansfield, New Haven
Recall of Spring	11 x 21½		Rhode Island School of Design, Providence, R. I.
Reclining Nude (The Butterfly)	28½ x 39½	1895	Vose Gallery, Boston
The Red School House		1893	Mr. R. W. Macbeth, N. Y. C.
Redwoods			Mr. Hoyt L. Warner, Cleveland
Remembrances	17 x 22	1909	New Britain Inst., New Britain, Conn.
Requiem	18 x 30	1904	Mr. H. H. Benedict, N. Y. C.
Resemblance	9¾ x 13	1928	Mr. Bartlett Arkell, N. Y. C.
Returning Swallows	13 x 16	1897	Mr. Daniel O'Day, Rye, N. Y.
Reveilliez		1895	Col. H. T. Chapman, Brooklyn
Road to the Enchanted Castle		1896	Mr. H. H. Benedict, N. Y. C.
Rocky Head	28 x 24		Estate of Arthur B. Davies
A Rose Child		1895	Mr. A. A. Pope, Cleveland
Rose to Rose	26 x 40	1908	Phillips Memorial Gallery, Washington
Rough Coast with Rocks	25 x 17		Estate of Arthur B. Davies
Rustle of Autumn	8 x 16	1908	Miss Elizabeth Bliss, N. Y. C.
Sacramental Tree	26 x 42	1915	Mr. Martin A. Ryerson, Chicago
Sacrifice	6 x 12	1905	Miss Farwell, Lake Forest, Ill.
Sad Shepherd	14 x 12		Estate of Arthur B. Davies
St. Brigid	12 x 6	1895	Mrs. Gertrude Kasebier, N. Y. C.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Salutation of the Dawn	11 x 13		Estate of Arthur B. Davies
Sand Piper, Long Island	5 x 8		Estate of Miss L. P. Bliss
Seascape	4 x 10		Estate of Miss L. P. Bliss
Sea Sculpture	20 x 20		Estate of Arthur B. Davies
Sea Wind and Sea	18 x 40	1905	Mrs. C. C. Rumsey, N. Y. C.
Siegfried	23 x 28	1900	Mrs. W. C. Mitchell, N. Y. C.
Semele—The Fire Fly	8 x 15	1907	Mr. Martin A. Ryerson, Chicago
September, The Lake	17 x 22	1905	Miss Mott, Radnor, Pa.
Serenade	30 x 18		Estate of Arthur B. Davies
Shades of Reverie	18 x 30	1904	American Art Association, N. Y. C.
Shadow of Dawn	22 x 11		Estate of Arthur B. Davies
Shadow of the Dome	11 x 22		Mr. F. N. Price, N. Y. C.
Shasta			Mrs. Lewis Russell
Sheep		1895	Mrs. William Macbeth, Brooklyn
Shepherd Kings	29 x 20		Estate of Arthur B. Davies
Shining Oceansides	19 x 24	1910	Miss Mary H. Maynard, Ridgefield, Conn.
Shoreless Sea	18 x 11		Estate of Arthur B. Davies
Shy as a Rabbit	17½ x 22¾		San Diego Fine Arts Gallery, San Diego, Calif.
Sibyl		1902	Dr. J. D. Tatum, Trenton, N. J.
Sibyl Returning to Cumae	23 x 28	1910	Ferargil, Inc., N. Y. C.
Sicilian Shepherd			Mr. Adolph Lewisohn, N. Y. C.
Sicilian Shrine	20 x 20		Mr. F. N. Price, N. Y. C.
Sicily—Flowery Isle			
Silence of the Plains	26 x 40	1925	Estate of Arthur B. Davies
Silence—Waterfall and Forest	18 x 30	1905	Mr. C. N. Bliss, N. Y. C.
Silvern, Golden Chainlets	18 x 40		Estate of Miss L. P. Bliss
Silver Springs	18 x 40	1910	Mr. Martin A. Ryerson, Chicago
Silvered Heights	18 x 40	1910	Miss Lemont
Singing Sea	15 x 6		Estate of Arthur B. Davies
Sketch for Courtroom Decoration	22 x 60½		Estate of Arthur B. Davies
Sleep Lies Perfect in Them	18 x 40	1908	Tate Gallery, London, Eng.
Sleep of Deiphobus	16 x 8		Estate of Arthur B. Davies
Slope of Parnassus	16 x 11		Estate of Arthur B. Davies
So As By Fire	18 x 30		San Francisco Art Association
Solitude	30 x 18	1908	Estate of Miss L. P. Bliss
Southampton Venice	20 x 14		Estate of Arthur B. Davies
South Breath			Mr. Stephen C. Clark, N. Y. C.
Spring Ecstasy	18 x 30	1915	Addison Gallery, Phillips Academy, Andover, Mass.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Spring Resurgent			Mr. C. B. Hollister, Corning, N. Y.
Spring's Recall		1909	Estate of Hamilton Easter Field, Brooklyn
Spring in the Valley	18 x 40	1912	Mr. Stephen C. Clark, N. Y. C.
Spring Set Free	18 x 40	1912	Mr. H. H. Benedict, N. Y. C.
Springtime	18 x 30		Los Angeles Museum
Springtime Dreamer	18 x 30	1910	Kraushaar Gallery, N. Y. C.
Springtime of Delight	18 x 40	1906	Phillips Memorial Gallery, Washington
Star in the North	9 x 19		Estate of Miss L. P. Bliss
Star of Eve	18 x 24	1909	Canajoharie Art Gallery, Canajoharie, N. Y.
Starry Flood Tide	8 x 20	1912	Estate of Miss L. P. Bliss
Starry Jasmine	6 x 12	1908	Mr. Martin A. Ryerson, Chicago
Stars and Dew and Dreams of Night	39½ x 26		Corcoran Gallery, Washington
Stella			Mr. W. J. White
Stella's Highway	17 x 22	1915	Mr. A. C. Goodyear, N. Y. C.
Stepping Stones	16 x 13	1910	Mr. F. L. Babbott, Brooklyn
Stored Autumn	28 x 24		Estate of Arthur B. Davies
Story Book	9 x 12	1911	Mrs. Edgar F. Burch, Chicago
Strewing of Star-dust	7 x 16		Mrs. Charles C. Rumsey, N. Y. C.
Summer		1896	Mr. W. T. Bush, N. Y. C.
Summer and the Mother-hearted	23 x 24		Chicago Art Institute
Summer Flash			Estate of Arthur B. Davies
Summer Has Over-brimmed	25 x 17		Estate of Arthur B. Davies
Summer Home			Estate of Arthur B. Davies
Summer Lush		1912	Miss Edith Reynolds, Wilkes-Barre, Pa.
Summer Storm	18 x 30		Estate of Arthur B. Davies
Summer Solstice	18 x 30	1912	Mrs. Meredith Hare, N. Y. C.
Sunken Gold	28 x 23	1903	Estate of Miss L. P. Bliss
Sunny Hillside			Mr. C. J. Sullivan, N. Y. C.
Sunset on Apuan Mountains	9 x 12	1928	Dr. William S. Ladd, Portland, Ore.
Sweet Tremulous Leaves			Mrs. Chester Dale, N. Y. C.
Swimming Seas	6 x 12	1907	Mrs. F. H. Koehler, London, Eng.
Swing High, Swing Low			Estate of Arthur B. Davies
A Tale of the Sea			Dr. W. Gardner, Montreal, Que.
Tartessians	18 x 30		Estate of Miss L. P. Bliss
The Day Star Springs	28 x 23		Estate of Miss L. P. Bliss
The Double Cup			Estate of Arthur B. Davies
The Flood	18 x 30	1903	Phillips Memorial Gallery, Washington

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
The Foundling			Estate of Arthur B. Davies
The Great Mother	40 x 26	1915	Corcoran Gallery of Art, Washington
The Lock of Pearl	16 x 13		Estate of Arthur B. Davies
The Ploughboy—Spring	28 x 14	1898	Estate of Arthur B. Davies
The River Styx		1898	Mrs. J. E. Jenkins, Chicago
The Sisters	12½ x 10¾		Mrs. Wendell T. Bush, N. Y. C.
The Source	18 x 24	1897	Miss Ida C. Haskell, Brooklyn
The Sun's Bride			Mr. C. J. Sullivan, N. Y. C.
The Threshold	17 x 22	1915	Estate of Miss L. P. Bliss
The Throne	11 x 8¼	1895	Miss Elizabeth Bliss, N. Y. C.
The Voyage			Phillips Memorial Gallery, Washington
The Willow	28¼ x 23¼		Mrs. Alexander Tison, N. Y. C.
The Wine Press	32 x 24		Museum of Modern Art, N. Y. C.
The Thorn in the Foot		1896	Estate of Arthur B. Davies
Three Figures	11⅞ x 12		Mrs. C. J. Sullivan, N. Y. C.
Three Masks	28 x 24		Estate of Arthur B. Davies
Throat's Edge of Earth	18 x 30	1920	Estate of Arthur B. Davies
Through A Casement Window			Mr. H. H. Benedict, N. Y. C.
Through the Canyon	30 x 18	1910	Estate of Arthur B. Davies
Through the Valley	18 x 40	1904	Mrs. C. C. Rumsey, N. Y. C.
Time of Daffodils		1896	Estate of Arthur B. Davies
Time, Real and Imaginary			Mrs. William Macbeth, Brooklyn
Tiptoeing Youth	18 x 41	1910	Whitney Museum of American Art, N. Y. C.
Tissue Parnassian	26 x 40		Phillips Memorial Gallery, Washington
Tobias and the Fish	25 x 30	1908	Estate of Arthur B. Davies
To Hesperus	17 x 22	1909	Mrs. H. W. Hardon, N. Y. C.
To the Meadows		1897	Miss Bodine, N. Y. C.
To Norfyd			Mrs. Stephens, N. Y. C.
To the Winds, Corinth	11 x 14		Memorial Art Gallery, Rochester, N. Y.
A Toy Horse		1895	Mr. A. A. Healy, Brooklyn
Tragic Mask			Mr. F. N. Price, N. Y. C.
Transfigured Night	28 x 24		Estate of Arthur B. Davies
Twilight on the Haarlem	18 x 40	1909	Mr. Charles R. Crane, N. Y. C.
Twilight Pastoral	18 x 40	1908	Estate of Miss L. P. Bliss
Twilight Travelling	11 x 22	1910	Mr. S. A. Lewisohn, N. Y. C.
Two Step	23 x 28	1897	Mrs. Daniel Merriman, Boston
Two Voices	17¾ x 39½		Mr. Martin A. Ryerson, Chicago
Two Welsh Girls	11 x 16	1896	Mrs. F. B. Pratt, Brooklyn
Umbrian Hills, near Urbino	18 x 30	1928	Addison Gallery, Phillips Academy, Andover, Mass.

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Umbrian Mountains	26 x 40	1925	Corcoran Gallery, Washington
Underneath the Bough			Mr. Stephen C. Clark, N. Y. C.
Under the Greenwood Tree			Estate of Arthur B. Davies
Under the Trees	20 x 42	1918	Estate of Arthur B. Davies
Unicorns	18 $\frac{1}{4}$ x 40 $\frac{1}{4}$	1906	Metropolitan Museum of Art
United Feeling	28 x 27		Estate of Arthur B. Davies
Unsown Flowerage	18 x 30		Mr. F. N. Price, N. Y. C.
Upon Branches	16 x 11		Estate of Arthur B. Davies
Upland Meadow		1900	Dr. H. Friedenwald, Washington
Valley of the Jonathan	18 x 30	1908	Mr. C. J. Sullivan, N. Y. C.
Valley Stream			Mr. Martin A. Ryerson, Chicago
Valley Visions	11 x 16	1907	Mr. G. F. McKinney, N. Y. C.
View of the Shore, Long Island	5 $\frac{1}{2}$ x 8 $\frac{1}{2}$		Estate of Miss L. P. Bliss
Viola Obligato			Mr. W. T. Bush, N. Y. C.
Violin Girl	10 x 7	1898	Miss Elizabeth Bliss, N. Y. C.
Viper Stricken Eurydice	18 x 30	1916	Mr. H. H. Benedict, N. Y. C.
Virgin and Child		1897	Mr. J. Harsen Rhoades, N. Y. C.
Virgin Azure	18 x 30	1920	Estate of Arthur B. Davies
Vision Antique		1923	Detroit Institute of Art
Visions of Glory	11 x 16	1896	Phillips Memorial Gallery, Washington
Visions of the Sea	25 x 28	1904	Mrs. Meredith Hare, N. Y. C.
Wandering Heifer		1904	Doll & Richards, Boston
Watching the Nest Builder	12 x 14		Estate of Arthur B. Davies
Waterfall	17 x 22	1900	Mr. A. E. McVitty, Bryn Mawr, Pa.
Wavering Twilight	22 x 17	1908	Phillips Memorial Gallery, Washington
Where E'er You Sit			
White Within White	28 x 23	1908	Mr. Hoyt L. Warner, Cleveland
Whither Away			
Who Is It?		1900	Mr. Clarence Whitman, N. Y. C.
Wild He-Goat Dance	18 x 40	1920	Mr. C. N. Bliss, N. Y. C.
Wild Men Dance	25 x 17		Estate of Arthur B. Davies
Wild Wind of Vision	30 x 18		Estate of Arthur B. Davies
Wind and Cloud	11 x 16	1908	Dr. A. C. Barnes, Overbrook, Pa.
Wind in Tree Tops	13 x 16	1906	Doll & Richards, Boston
Wine Press	32 $\frac{1}{4}$ x 24		Museum of Modern Art, N. Y. C.
Wing on the Seas	20 $\frac{1}{8}$ x 42 $\frac{3}{8}$		Newark Museum
Wings of Youth			Estate of Miss L. P. Bliss
Withdrawing Rain	11 x 22	1910	Mr. Horace Swope, St. Louis
Within a Fence of Gold	13 x 16	1910	Mrs. E. C. Moore, Los Angeles
Without Pause, Enters, Touches, Passes	26 x 40	1924	Worcester Art Museum

<i>Title</i>	<i>Size</i>	<i>Year</i>	<i>Owner</i>
Wishes, Season of Summer	12 x 10	1910	Mr. C. L. Baldwin, Noroton, Conn.
With Summer Flowers	10 $\frac{3}{8}$ x 6 $\frac{1}{8}$	1894	Miss Ida C. Haskell, N. Y. C.
Without Touching, Do Touch		1918	Estate of Arthur B. Davies
Woman's Head	25 $\frac{1}{2}$ x 19 $\frac{3}{8}$		Chicago Art Institute
Woman's Head	19 $\frac{3}{4}$ x 19 $\frac{3}{4}$		Chicago Art Institute
Yielding Mist	18 x 40		Brooklyn Institute of Arts and Sciences
Young Artist	11 x 16	1892	Mr. Benjamin Altman, N. Y. C.
Youth	30 x 18 $\frac{1}{8}$		Chicago Art Institute

There are a number of untitled landscapes and figure paintings in various states of completion belonging to the Arthur B. Davies estate. The existence of certain other paintings is known but at present their whereabouts cannot be traced. The dates given of pictures worked on during a long period of time are necessarily approximate.

ILLUSTRATIONS

G O B E L I N P O E M S, 1 9 2 7
H. 22½ inches W. 17½ inches

Estate of Arthur B. Davies



ITALIAN LANDSCAPE—THE APENNINES, 1927

H. $37\frac{3}{4}$ inches W. 58 inches

Estate of Arthur B. Davies



MURAL PANELS, 1924
International House, New York



BALANCE OF THE GOLDEN SCALE, 1923

H. 30 inches W. 18 inches

Collection of Mr. C. J. Sullivan, New York



AFTERTHOUGHTS OF EARTH, 1917

H. 26 inches w. 42 inches

Collection of Mr. Stephen C. Clark

New York



TIPTOEING YOUTH, 1910

H. 18 inches W. 41 inches

Collection of the Whitney Museum of American Art



C R E S C E N D O, 1910

H. 18 inches W. 40 inches

Collection of the Whitney Museum of American Art



NIGHT'S OVERTURE—A TEMPEST, 1907

H. 18 inches W. $30\frac{1}{4}$ inches

*The Martin B. Koon Memorial Collection
Minneapolis Institute of Art*



U N I C O R N S, 1906
H. $18\frac{1}{4}$ inches W. $40\frac{1}{4}$ inches
Estate of Miss Lizzie P. Bliss
Bequeathed to Metropolitan Museum of Art
New York



GREATER MORN, 1900-1905

H. 23 inches W. 28 inches



DANCING CHILDREN, 1905

H. 26 inches W. 42 inches

Estate of Miss Lizzie P. Bliss

Bequeathed to Brooklyn Institute of Arts and Sciences



OUR RIVER HUDSON, 1903

H. $23\frac{3}{4}$ inches w. 28 inches

*Collection of Mr. M. A. Ryerson
Chicago, Ill.*



A SIBYL, 1902
Collection of Dr. J. D. Tatum
Trenton, N. J.



BREATH OF AUTUMN

Collection of Mr. A. W. Bahr
New York



EVENSONG, 1898

H. 22 inches W. 17 inches

*Collection of Mr. John Gellatly
New York*



GLADE, 1900

H. 32 inches W. 24 inches

Collection of Mr. Cornelius N. Bliss
New York



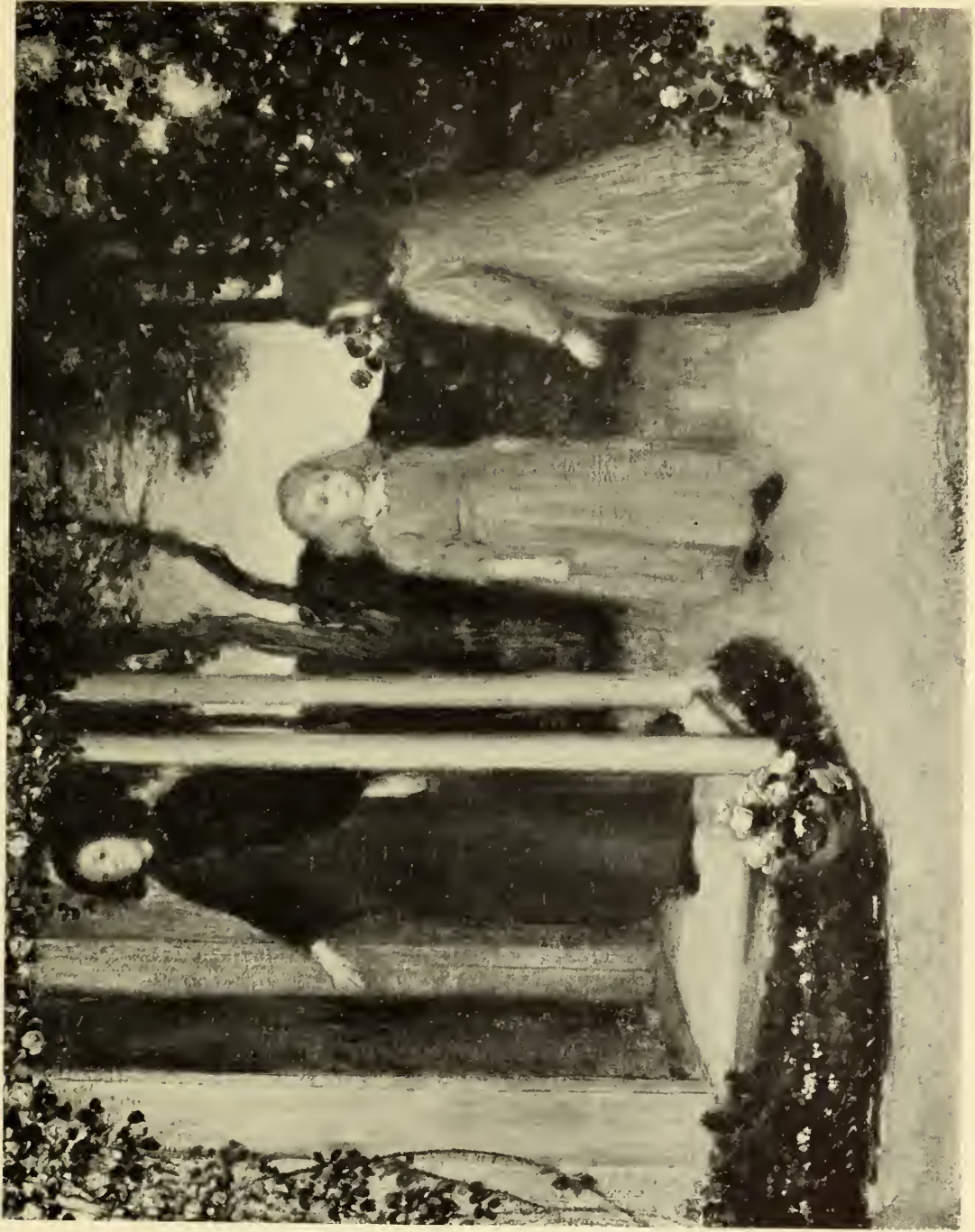
THE THRONE, 1895
H. 11 inches w. 8¼ inches
Estate of Miss Lizzie P. Bliss



PARTING AT NIGHT, 1897

H. 12 inches W. 15 inches

*Collection of Mrs. William Macbeth
Brooklyn, N. Y.*



ALONG THE ERIE CANAL. 1890

H. 18 inches W. 40 inches

*Collection of the Phillips Memorial Gallery
Washington, D. C.*



TO A MOUNTAIN (*Water Color*)

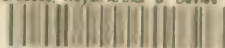




The Printing House of
WILLIAM EDWIN RUDGE, INC.
NEW YORK CITY



NO237 D3 C6
Cortisaoz, Royal Arthur B. Davies



3 2790 00002 8363

